

ENGLISH

CURRICULUM MAP



Our subject vision:

<p>Aspiration</p>	<p>We believe in the intrinsic joy of English – of storytelling and the power of language – and we intend to equip all students with the confidence, knowledge, skills and understanding needed to access meaningful literature and language both within our lessons and beyond, in later life.</p> <p>Knowledge: In English, we learn how and why writers and readers have created with, and responded to, the written and spoken word over time and across contexts. We study a variety of texts and types of texts, exploring reading, writing and oracy in all their forms.</p> <p>Skills: Students will learn to write critically, analytically and with technical expertise, and to communicate creatively, persuasively and with sophistication.</p> <p>Understanding: At the end of students’ study of English they will be fully equipped to be both effective and precise communicators, and discerning readers, able to engage thoughtfully with the written and spoken word in the world around them. Across each key stage, students will demonstrate their knowledge and skills verbally through discussion and presentation, and through writing, with creativity and in sophisticated detail.</p>
<p>Opportunity</p>	<p>Within the classroom: In English lessons, students will encounter texts that promote access to the literary canon for all, alongside meaningful young adult fiction: each year, students will explore Shakespeare, an age appropriate novel, literature from before 1900, non-fiction, poetry, and creative writing. Students’ personal reading is promoted through our Library lessons, and, through our Class Reader lessons, students read and explore a wide range of fiction.</p> <p>Beyond the classroom: Beyond the curriculum, students may participate in:</p> <ul style="list-style-type: none"> • creative writing club • book clubs, including the Carnegie Award Shadowing Scheme • Mock Trial • the Oxfordshire Academy of Broadcast Journalism • theatre trips, author visits and other relevant visits as they arise
<p>Integrity</p>	<p>Knowledge: Text choices across the key stages foreground diverse voices and experiences; students learn through literature and literary non-fiction to engage with the world around them, to be active and knowledgeable citizens, and to discern writers’ deliberate choices which are designed to influence, or even manipulate.</p> <p>Skills: Students are given means and opportunity to express themselves and explore complex ideas in writing and talk. Empathy and interpretation skills are explicitly taught: students encounter and engage with alternative interpretations, and to consider the perspectives of different stakeholders. Students have opportunities to research and deliver speeches about issues that matter to them. Within and beyond the classroom, students are taught to work independently and in groups.</p> <p>Understanding: They demonstrate their character development through their increasing ability to apply real-world knowledge to their work, and through their application of empathy and interpretation skills in discussion and in writing.</p>

ENGLISH

CURRICULUM MAP



- Key assessment objectives:
 - In **reading tasks**, students are assessed on their ability to:
 - interpret and offer critical responses to texts, giving evidence to support their ideas;
 - analyse the effects of language, structure and form;
 - evaluate the impact of context on text;
 - compare attitudes and methods presented in texts.
 - In **writing tasks**, students are assessed on their ability to:
 - write for purpose, matching content, ideas and tone to the appropriate audience;
 - organise their writing appropriately and for effect, including paragraphing;
 - craft sentences for effect;
 - choose and deploy vocabulary for effect;
 - punctuate accurately and for effect;
 - spell accurately.

How this document works:

This Curriculum Map will show you everything we do in English. It shows the learning journey from year 7 to year 11 and beyond.

At each point it will show you what is covered and how it will be assessed. Click on each topic and it will automatically take you to an explanation of why we learn it.

If you have any further questions, contact Mrs R Taylor: rtaylor@fitzharrys.school

SUBJECT CURRICULUM MAP: KS3



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S
4**

Shakespeare

Students will study the play *Macbeth*, being introduced to aspects of Tragedy. Students will produce an analytical essay exploring theme, character, language, structure, form and context in an extract from the play and the play as a whole.

Place Poetry

Students study six poems from the GCSE collections, with attention to analysis of language, structure and form, and contextual factors. Students will learn to revise GCSE content ahead of a closed book comparative essay with an unknown question.

Creative Reading and Writing

Students will study a series of extracts from fiction texts from the 19th and 20th centuries, focusing on the writers' language and structure methods and their effects. They will learn key terminology to support sophisticated analysis. They will apply their knowledge of methods to their own creative writing for effect.

End of key stage assessment

Students will learn key revision skills here ahead of their end of year assessment, which will take the form of a GCSE-style Literature comparison answer.

KS3 Class Readers

Throughout the key stage, students will have a fortnightly lesson reading a novel as a class. Here we will seek to:

- explore diverse voices in diverse stories
- engage with excellent literature for Young Adults
- practise the skill of reading aloud
- enjoy narrative and explore how writers engage us

Novel

Students will study the novel *Strange Meeting*, exploring themes, characters, context, language, structure and form. They will produce an essay about theme or character.

Synoptic Unit: Speaking and Writing for Change

Students will read *An Inspector Calls*, as well as a range of non-fiction texts broadly focusing on gender and class from the 1800s to the present day. Students will explore oracy skills and will write and perform a speech on an issue that matter to them.

**Year
9**

Non-fiction Writing

Students will take an imaginary journey on a cruise ship and, in the process, produce a range of writing in different non-fiction modes.

Shakespeare

Students will study a Shakespeare play. They will engage with Shakespeare's language and themes, and will learn about dramatic form, ultimately writing an analytical essay about a key extract.

Creative Writing

Students will study a genre and its conventions, and will plan, compose and edit a piece of descriptive writing that situates itself within that genre.

KS3 trips and visits

- Theatre productions
- Author visits
- Trips associated with extra-curricular activities

Nineteenth Century Novel

Students will study a classic nineteenth century novel, using film to support their understanding. They will explore key extracts and will respond creatively with a piece of writing.

**Year
8**

Poetry

Students will study a range of poetry from throughout the ages inspired by, and dealing with, the idea of England. Students will learn to compare poetic method and will produce a comparison of two poems from the collection.

Non-fiction Reading

Students will study a range of non-fiction texts, including those from the nineteenth century, that deal with the same topic. Students will practise comparing both the attitudes presented, and the methods used and effects created by writers.

Novel

Students will study the novel *The Hunger Games* and, along the way, be introduced to the conventions of dystopian fiction. They will produce an analytical essay that connects the language, structure and form of an extract with that of the novel more widely.

Shakespeare

Students will study the play *A Midsummer Night's Dream*. They will practise dealing with Shakespeare's language and dramatic methods by zooming in on key extracts and will ultimately produce a supported commentary of a scene.

KS3 extra-curricular opportunities:

- Carnegie shadowing
- Creative writing
- Mock trial
- Debate club
- Mentoring from upper school students

Creative Writing

Students will study the conventions of detective fiction and will produce a piece of narrative writing in the genre of their own.

Novel

Students will study a modern young adult novel, *Girl. Boy. Sea*. They will explore its cultural and contextual links, as well as analysing its language, form and broader structure. They will produce an analysis of a key extract.

Poetry

Students will study a range of poetry based upon characters. They will explore poetic method through analysis and through their own poetry writing, ultimately producing an analysis of a single poem.

Non-fiction Reading and Writing

Students will study a range of non-fiction speeches from orators from a range of cultures and contexts. They will produce an analytical reading of a speech, and will write a speech themselves.

**Year
7**

SUBJECT CURRICULUM MAP: KS4



Further study

English Literature A Level
Media Studies A Level
English Language A Level
Undergraduate study of: English; English Literature; Linguistics; Creative Writing; Comparative Literary Studies; "English with" allowing for English to be combined with a wide range of additional disciplines.

Career pathways

English is essential for your next steps! Specific careers that utilise skills from English Language and Literature might include:

- Advertising and Marketing
- Law
- Broadcast Media and Journalism
- Education
- Publishing
- Recruitment and HR
- Public Relations

General Reactive Revision

Students will refine final examination technique, focusing on their key areas of need.

Mock exams

Revising Literature Paper 2

Students will learn to hone their knowledge of both texts, and the unseen poetry, and to refine their ideas, building on practices and feedback loops.

Summer exams

These units will take students' Year 11 mocks as diagnostics, building revision, therapy and re-testing from this starting point.

Revising Literature Paper 1

Students will learn to hone their knowledge of both texts and to refine their ideas, building on practices and feedback loops.

The Strange Case of Dr. Jekyll and Mr. Hyde

Students will learn to comment on theme, character, language, structure and form.
Students will learn to respond to an extract in relation to the whole novel.
Students will develop their knowledge of how to construct a full analytical essay about a single text, building from a thesis in response to a question.

Year 11

Lord of the Flies for Literature

Students will learn to respond to questions about the novel without extract, learning to construct an argument, justify their argument with well-selected evidence and explore analytically the themes, character, structure, form and context.

Mock exams

Revising Language Papers 1 and 2

Students will learn to hone their examination technique for both sections of both papers, building on practices and feedback loops.

Revision throughout Year 11 will be interleaved, with teachers using 'Poem Fridays' or similar to help students sustain high quality knowledge retention.

Opinion Writing

Students will revise writing skills and techniques.
Students will learn to write to express an opinion in response to a brief.
Students will learn to write and deliver a speech for purpose.

Mock exams

During this term, students will practise revision skills and revisit knowledge from previous units for homework, ready for mock exams.

Trips and visits might include:

- visiting theatre companies
- trips to performances of set texts
- Poetry Live
- broadcast media and journalism projects

Students will be given suggested further reading lists, giving opportunities to extend knowledge of theme and genre through diverse voices.

Non-fiction Reading

Students will learn to compare the content, and the attitudes, of two non-fiction texts.
Students will learn strategies for approaching nineteenth century non-fiction.
Students will learn the knowledge and skills required to answer the examination questions for Language Paper 2.

Romeo and Juliet

Students will learn to comment on theme, character, language, structure and dramatic form.
Students will learn to respond to an extract in relation to the whole play.
Students will learn to construct a full analytical essay about a single text, building from a thesis in response to a question.

Lord of the Flies with Language Paper 1

Students will learn to explore theme and character and to comment on their development throughout the novel.
Students will learn to analyse the language and structure of an extract, and to evaluate a critical opinion based on an extract.
Students will learn to write creatively to a brief.

Poetry and Unseen Poetry

Students study the remainder of the poems in the GCSE collection, with attention to analysis of language, structure and form, and contextual factors.
Students will learn to construct comparative analytical paragraphs to GCSE standard.
Students will learn how to approach unseen poems.

Year 10

SUBJECT CURRICULUM MAP: English Literature A Level



Specific careers that utilise skills from English Literature might include:

- Advertising and Marketing
- Law
- Broadcast Media and Journalism
- Publishing
- Education
- Recruitment and HR
- Public Relations

English at undergraduate level:

English Literature A Level opens doors for study of: English; English Literature; Linguistics; Creative Writing; Comparative Literary Studies; “English with” allowing for English to be combined with a wide range of additional disciplines.

English as a facilitating subject:

English Literature A Level is an excellent, and well-respected, facilitating subject for a wide range of disciplines, including (but not limited to): Law; History; Politics; Philosophy; Modern Foreign Languages; Sociology; Criminology; Psychology. The skills you will learn in English will benefit study of any subject at undergraduate level.

Terms 1 and 2: Consolidating Political and Social Protest

Teacher 1:

With teacher 2, students will study a second Political and Social Protest writing novel (*The Kite Runner*), their final set text of the course.

Teacher 2:

With teacher 1, students will complete their study of their first novel and will begin their second piece of NEA, this time applying a critical theory to a prose text of their choice.

Mock exams

Term 3: Perfecting the NEA and Paper 2 techniques

Teacher 1:

Students will apply their study of Political and Social Protest writing to a series of unseen passages, ready for the unseen response element of the examination.

Teacher 2:

Students will redraft and complete their prose NEA. They will hone their skills in connecting Political and Social Protest texts ready for the exam question which requires them to make connections between texts.

Terms 4 and 5: Revision

With both teachers, students will revise and refine exam technique. They will begin with revision of Paper 1 and move on to more reactive and general revision, with a focus on essay skills and making connections between texts and between the skills required by the papers.

**Further study
and career
pathways**

Over the summer, students will conduct independent reading of novels, guided by their teacher, to help them to make their choice for their second NEA.

Terms 5 and 6: Introduction to Political and Social Protest

Teacher 1:

Students will study Blake, putting their experience of the full course into practice by exploring convention and debate alongside close analysis and text knowledge.

Teacher 2:

Students will study an introduction to the genre, and explore a range of extracts and examples. They will then begin their study of one of the novels (*The Handmaid's Tale*), with a focus in the first instance on text knowledge and close analysis.

Paper 2: Elements of Political and Social Protest Writing

In this unit, students will study:

- what is meant by ‘political and social protest writing’, including textual convention
- *Songs of Innocence and Experience* (Blake)
- *The Handmaid's Tale* (Atwood)
- *The Kite Runner* (Hosseini)

Mock exams

Terms 3 and 4: Consolidating Tragedy, Debate, and NEA

Teacher 1:

With teacher 1, students will consolidate their knowledge of *Othello* by introducing textual debate. They will develop their knowledge of A Level essay-writing, will be introduced to critical theory, and will complete their first piece of NEA on poetry.

Teacher 2:

With teacher 2, students will study poetry by Keats, will develop their knowledge of A Level essay-writing, and will learn how to debate and compare the tragedy of Miller and Keats.

Year
13

KS5 trips and visits where possible:

- Theatre productions
- Lectures and guest speakers

Year
12

Paper 1: Aspects of Tragedy

In this unit, students will study:

- tragic conventions and their evolution
- *Othello* (Shakespeare)
- *Death of a Salesman* (Miller)
- a collection of poetry by Keats

Terms 1 and 2: Introduction to Tragedy

Teacher 1: four hours per fortnight

With teacher 1, students will study an introduction to tragedy, followed by Shakespeare's *Othello*. In the first instance, the focus will be on text knowledge and close analysis.

Teacher 2: four hours per fortnight

With teacher 2, students will study an introduction to tragedy, followed by Miller's *Death of a Salesman*. In the first instance, the focus will be on text knowledge and close analysis.

Non-Examined Assessment: Theory and Independence

In this unit, students will:

- learn about critical theory
- learn how to apply critical theory to texts
- exercise independence in choosing texts, theories and tasks, and in re-drafting

KS5 extra-curricular opportunities:

- Mentoring for lower school students
- Reading partners
- Creative writing competitions

SUBJECT CURRICULUM MAP: Media A Level



Specific careers might include:

- Advertising and Marketing
- Broadcast Media and Journalism
- Promotion and PR
- Education

Media at undergraduate level:
Media A-Level will prepare students to study the following degrees: Media Studies, Journalism, Linguistics, Film Studies, Advertising and Social Studies.

Media as a facilitating subject:

Media A Level is a facilitating subjects for a wide range of disciplines, including (but not limited to): Journalism, Business, Law, History, Politics, Film. The skills you will learn in Media will benefit study of any subject at undergraduate level.

Terms 1 and 2

Teacher 1:

With teacher 1, students will explore Component 2: Section B. This will look at Mainstream and Alternative Media.

Teacher 2:

With teacher 2, students will be introduced to Section A: Crime Television, and begin to study one of the texts: Peaky Blinders.

Term 3:

Teacher 1:

With teacher 1, students will study Section C: Media in the Online Age.

Teacher 2:

With teacher 2, students will continue study of Section A and will study The Bridge.

Terms 4 and 5: Revision

Both teachers will focus on Revision for Component 1 and Component 2.

This will include exploration of possible unseen texts as well as the set texts.

**Further study
and career
pathways**

**Year
13**

Terms 5 and 6:

Teacher 1:

With teacher 1, students will complete their Non-Examined Assessment by producing a cross-media production.

Teacher 2:

With teacher 2, students will analyse Newspapers.

All analysis – including the NEA – will focus on Media Language, Representation, Industries and Audiences.

Component 2:

In this unit, students will study:

- Section A: Television in the Global Age
- Section B: Magazines: Mainstream and Alternative Media
- Section C: Media in the Online Age

Terms 3 and 4:

Teacher 1:

With teacher 1, students will analyse Music Videos and Radio.

Teacher 2:

With teacher 2, students will analyse Computer Games.

All analysis will focus on Media Language, Representation, Industries and Audiences.

**Year
12**

Component 1:

In this unit, students will study:

- advertising, marketing, music videos, newspapers, film, radio and video games
- Section A will analyse Media Language and Representation
- Section B will analyse Media Industries and Audiences

Terms 1 and 2:

Teacher 1: four hours per fortnight

With teacher 1, students will start to develop their production skills and analyse a range of advertisements.

Teacher 2: four hours per fortnight

With teacher 2, students will be introduced to Media theory and explore film marketing products.

All analysis will focus on Media Language, Representation, Industries and Audiences.

Non-Examined Assessment:

In this unit, students will:

- plan, and produce a cross-media production based on a set brief from Eduqas



1 Synoptic Unit	
Why this?	<ul style="list-style-type: none"> Introduces drama study that is not Shakespeare. Range of non-fiction texts and diverse voices, including from C19th. Students explore issues that interest them, writing and delivering a speech – preparation for KS4 oral. Synoptic unit draws together reading and writing.
Why now?	<ul style="list-style-type: none"> Builds on previous C19th texts studies in Y7 and Y8. Builds on Y8 non-fiction writing unit; more serious form. Previous GCSE text ensures challenge.

2 Novel: <i>Strange Meeting</i>	
Why this?	<ul style="list-style-type: none"> Analysis of novel with more challenging content focus on characterisation and theme.
Why now?	<ul style="list-style-type: none"> Introduces importance of context. Builds on novel study from Y7 and Y8. Introduces new type of response – whole-text rather than extract.

3 Shakespeare: <i>Macbeth</i>	
Why this?	<ul style="list-style-type: none"> Introduces tragedy genre, preparing students for KS4 study.
Why now?	<ul style="list-style-type: none"> More challenging thematic content. Develops from Y8 unit by making connections between extract and whole text.

4 Place Poetry	
Why this?	<ul style="list-style-type: none"> Introduces GCSE content in an accessible, manageable way. Makes GCSE Poetry anthologies interleaved rather than monolithic.
Why now?	<ul style="list-style-type: none"> Bridges gap between KS3 and KS4 – comparison skills introduced in Y8, here with GCSE texts. Introduces first go at revising GCSE content.

5 Creative Reading and Writing	
Why this?	<ul style="list-style-type: none"> Refines established knowledge of technical analysis with focus on terminology. Draws on reading to develop knowledge of writing.
Why now?	<ul style="list-style-type: none"> Includes challenging C19th extracts, building on Y8. Introduces writing to a brief within a shorter timeframe – students learn to plan, compose and edit at pace.

1 Poetry	
Why this?	<ul style="list-style-type: none"> Introduces skill of comparison. Revisits and develops knowledge of poetry analysis.
Why now?	<ul style="list-style-type: none"> Builds on poetry in Y7 and introduces more challenging element of comparison, and more challenging poems.

2 Non-fiction Reading	
Why this?	<ul style="list-style-type: none"> Students read a range of ideas and opinions based on a theme, developing their knowledge of method and effect.
Why now?	<ul style="list-style-type: none"> Builds on Y7 non-fiction and C19th novel, with inclusion of comparison and of C19th texts. Develops from poetry comparison skills.

3 Novel: <i>The Hunger Games</i>	
Why this?	<ul style="list-style-type: none"> Analysis of prose text with focus on character and theme. Focus on dystopian genre – opportunities for extension reading.
Why now?	<ul style="list-style-type: none"> Connection between extract and novel as a whole builds on comparison work.



4 Creative Writing	
Why this?	<ul style="list-style-type: none"> Focus on description, rather than narrative – key element of creative writing.
Why now?	<ul style="list-style-type: none"> Follows novel, to allow students to apply knowledge of methods to their own writing. Genre focus builds from genre attention in novel.

5 Shakespeare	
Why this?	<ul style="list-style-type: none"> Introduction to another form of Shakespeare's writing.
Why now?	<ul style="list-style-type: none"> Analysis of an extract with increasing independence building on Y7 study. Develops analytical work from units 1, 2 and 3.

6 Non-fiction Writing	
Why this?	<ul style="list-style-type: none"> Exposes students to a range of non-fiction writing forms and their conventions. Synoptic unit draws together reading and writing.
Why now?	<ul style="list-style-type: none"> Draws on knowledge from units 2 and 4, applying methods in own writing.



1 Non-fiction Reading and Writing	
Why this?	<ul style="list-style-type: none"> Introduces and scaffolds skills of analysis and interpretation for secondary school English. Builds own writing from expert examples.
Why now?	<ul style="list-style-type: none"> Builds on skills introduced in poetry. Introduces importance of own writing.

2 Poetry	
Why this?	<ul style="list-style-type: none"> Develops analytical skills from non-fiction, applying to a different form. Continues to introduce skills of analysis and interpretation for secondary school English through accessibly short texts.
Why now?	<ul style="list-style-type: none"> Focus on character allows students to introduce themselves, too. Important to begin with analysis, which is most different from KS2 – lays foundations for KS3.

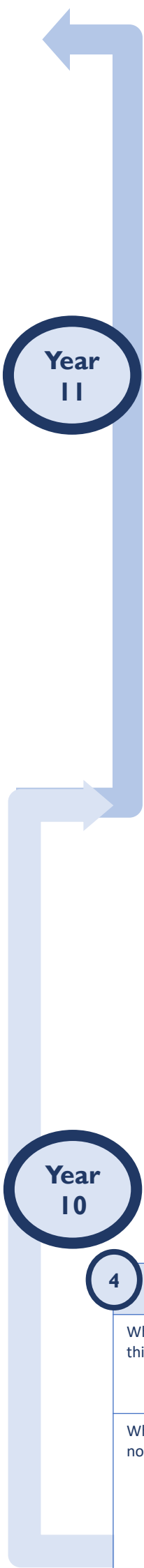
3 Novel	
Why this?	<ul style="list-style-type: none"> Encourages love of reading and enjoyment of narrative. First study of extended text.
Why now?	<ul style="list-style-type: none"> Builds on analysis from the previous two units on a more extended text. Accessible, YA text here, to establish skills ahead of units 5 and 6.



4 Creative Writing	
Why this?	<ul style="list-style-type: none"> By now, students have accumulated knowledge about writers' methods and sought effects – here they can creatively attempt their own.
Why now?	<ul style="list-style-type: none"> Follows novel, to allow students to apply knowledge of methods to their own writing Builds on non-fiction writing technical skills.

5 Shakespeare	
Why this?	<ul style="list-style-type: none"> Accessible introduction to Shakespeare through comedy.
Why now?	<ul style="list-style-type: none"> Skills and knowledge have been established throughout the year, building to this more challenging text.

6 Nineteenth Century Novel	
Why this?	<ul style="list-style-type: none"> Early exposure to C19th Literature to prepare for more challenging units in Y8 and Y9. Synoptic unit draws together reading and writing.
Why now?	<ul style="list-style-type: none"> Exposes students to pre-C19th in accessible way – extracts, supported by performance and creativity.



Year 11

Year 10

1 Lord of the Flies for Literature

Why this?	<ul style="list-style-type: none"> Reframing study of <i>Lord of the Flies</i> to focus especially on the text as literature
Why now?	<ul style="list-style-type: none"> Prepares students for mock exams Builds on unit from Year 10 with new slant focusing on theme, characterisation and context

2 Revising English Language

Why this?	<ul style="list-style-type: none"> Refocusing revision for Language 1 on extracts Coverage of both reading and writing sections for revision
Why now?	<ul style="list-style-type: none"> Preparation for full mock exams building on work in Year 10 Followed by therapy and testing using mocks as diagnostic

3 Revising Literature 1

Why this?	<ul style="list-style-type: none"> Revision of <i>Romeo and Juliet</i> and C19th novel with focus on knowledge and exam practice
Why now?	<ul style="list-style-type: none"> Building on work in Year 10 Using mocks as diagnostic – therapy and testing in preparation for full summer examinations

4 Revising Literature 2

Why this?	<ul style="list-style-type: none"> Revision of Poetry, Unseen Poetry and <i>Lord of the Flies</i> with focus on knowledge and exam practice
Why now?	<ul style="list-style-type: none"> Building on work in Year 10 and start of 11 Using mocks as diagnostic – therapy and testing in preparation for full summer examinations <i>Lord of the Flies</i> has been revised most recently and Poetry has been revisited most frequently throughout the course

5 General Reactive Revision

Why this?	<ul style="list-style-type: none"> Final preparation for summer examinations Responses to individual and class needs
Why now?	<ul style="list-style-type: none"> All units have been revised, covered in mocks and responsively retested This unit will interleave all Language and Literature tasks in preparation for summer assessments

1 Poetry and Unseen Poetry

Why this?	<ul style="list-style-type: none"> English Literature Paper 2, Sections B and C AO1, AO2 and AO3
Why now?	<ul style="list-style-type: none"> Bridges the gap from Year 9 to Year 10 Introduces GCSE analytical skills We begin with poetry, so that we can build to more challenging and lengthier prose and drama

2 Lord of the Flies for Language Paper 1

Why this?	<ul style="list-style-type: none"> English Literature Paper 2, Section A: AO1, AO2 and AO3 English Language Paper 1, Sections A and B: AO2, AO4, AO5 and AO6
Why now?	<ul style="list-style-type: none"> To allow time for the independent reading of the text. To apply the knowledge gained from poetry to an extended text, with sustained aspects of themes, characterisation, structure and contextual relevance. We establish the discrete close analysis skills required for Language 1; ready to synthesise in later units. We focus on writing here, a significant component of the Language qualification.

3 Romeo and Juliet

Why this?	<ul style="list-style-type: none"> English Literature Paper 1, Section A AO1, AO2 and AO3
Why now?	<ul style="list-style-type: none"> Knowledge and skills needed for analysis have been established by this point in the year on more accessible texts. This pre-C19th text is taught before the C19th novel because it has strong emphasis on performance and film, which increases the accessibility.

4 English Language Paper 2

Why this?	<ul style="list-style-type: none"> English Language Paper 2, Reading AO1, AO2 AO3
Why now?	<ul style="list-style-type: none"> Earlier, Paper 1 developed knowledge of how to analyse aspects of a single text; this unit extends this to the comparison of two texts and the introduction of a more challenging C19th text. Comparative approaches have been taught in the poetry unit – these are now extended to unseen prose extract comparison.

5 Opinion Writing

Why this?	<ul style="list-style-type: none"> English Language Paper 1, Writing English Language Paper 2, Writing AO5 and AO6 Spoken Language Endorsement
Why now?	<ul style="list-style-type: none"> Builds on work done in unit 2 and unit 4, focusing purely now on writing. Makes connections between papers with which students are already familiar. Prepares students for Spoken Language Endorsement, connecting modes of communication (writing and speaking).

6 Nineteenth Century Novel

Why this?	<ul style="list-style-type: none"> English Literature Paper 1, Section B AO1, AO2 and AO3
Why now?	<ul style="list-style-type: none"> Knowledge and skills have been established thoroughly; this challenging prose text is the culmination of study throughout the year. By the end of year 10, with the teaching of this unit, we will have introduced each section of each examination. This will allow us to return to all of the knowledge and skills in greater depth in Year 11, drawing upon linked approaches and AOs across both GCSEs. Students will complete the Spoken Language Endorsement this term.



Year 13

1 Terms 1 and 2: Consolidating Political and Social Protest

Why this?	<ul style="list-style-type: none"> Students have one more set text to study for Political and Social Protest. We prioritise diverse voices here. Students have one more piece of NEA to complete.
Why now?	<ul style="list-style-type: none"> The final set text allows students to draw together comparative thinking through the lens of the genre. Students begin the Prose NEA after the summer holiday when they have had time to read independently and pursue their interests. Students complete the Prose NEA task after the Poetry: it is more challenging to navigate a prose text in an essay than it is poetry, and consequently it is important that students come to this task with the experience of the first one behind them.

2 Term 3: Perfecting the NEA and Paper 2 techniques

Why this?	<ul style="list-style-type: none"> Students now draw together their knowledge of genre to tackle a range of unseen extracts, consolidating their generic understanding and honing their practical criticism skills. Students will practise exam-style structures and essays, making choices of text to help them answer the tasks, and structuring essays with analysis, synthesis and debate. Students will complete their NEA portfolio.
Why now?	<ul style="list-style-type: none"> These synoptic-style tasks are approached later in the course to allow students to draw out the connections and rehearse the skills they have been building throughout their study of English Literature. The Prose NEA is completed here and is, in many ways, the pinnacle of students' independent thought: here is where students solidify their own critical voice.

3 Terms 4 and 5: Revision

Why this?	<ul style="list-style-type: none"> Having encountered the full course, students practise exam technique and revision for the final few weeks before exams.
Why now?	<ul style="list-style-type: none"> All units have been covered: this part of the course will interleave knowledge and exam skills responsively to student need.

Year 12

1 Terms 1 and 2: Introduction to Tragedy

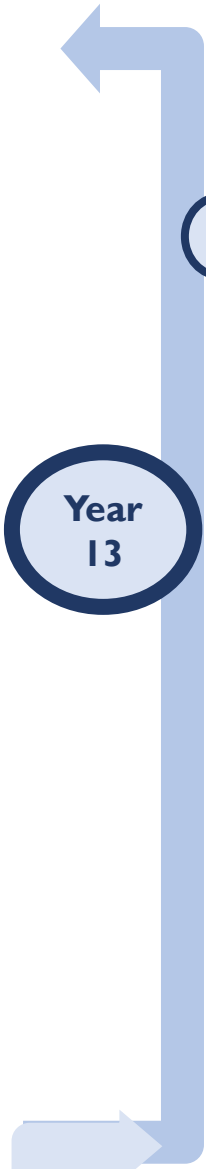
Why this?	<ul style="list-style-type: none"> Students study Tragedy (AQA Lit B1A), a genre with a fascinating history which allows for fruitful and mature study appropriate for post-16.
Why now?	<ul style="list-style-type: none"> We begin with a broad introduction to the genre to bridge the gap between Year 11 and Year 12. We devote substantial time to the study of <i>Othello</i> and of <i>Death of a Salesman</i>, knowing that one of the many joys of an English Literature A Level is deep knowledge of set works. Students study both Shakespeare and Miller's plays concurrently, allowing them to make connections between Shakespearean Tragedy and Modern Domestic Tragedy. We explore both texts in depth before we begin to introduce A Level assessment criteria, prioritising textual knowledge before performance.

2 Terms 3 and 4: Consolidating Tragedy, Debate, and NEA

Why this?	<ul style="list-style-type: none"> Debate is a key skill across the A Level: students are introduced to this through the latter part of their study of <i>Othello</i>. Making connections through genre is also fundamental to the course: students are introduced to this skill when they compare Keats to <i>Death of a Salesman</i>. Students complete two pieces of Non-Examined Assessment, each worth 10% of the qualification. They must choose, and apply, a critical theory to a poetry text and prose text of their choice.
Why now?	<ul style="list-style-type: none"> Students are sufficiently familiar with <i>Othello</i> to be able to explore its core debates for themselves. Students are now well-versed in Tragedy and are able to make connections through the lens of genre. Through these, students begin to find their own critical voices, exploring ways of answering essay questions that fulfil the qualification brief. Students are introduced to critical theory at this early stage, as this unlocks further debate and consideration of context and production. We begin with the Poetry NEA, leaving Prose until Year 13, to allow students to practise the approach on more contained and imagery-rich texts.

3 Terms 5 and 6: Introduction to Political and Social Protest

Why this?	<ul style="list-style-type: none"> Students study Political and Social Protest (AQA Lit B 2B) because it offers an opportunity to consider texts from a diverse range of voices, and to explore the interrelationship between Literature and society.
Why now?	<ul style="list-style-type: none"> Whilst Tragedy tends to adhere to, or subvert, some quantifiable expectations, there are fewer 'rules' for Political and Social Protest writing. At this stage in the course, however, students have the maturity of developing literary critics, and are informed by a firm grounding in literary theory. We begin this part of the course with an introduction to the genre, exploring a broad range of forms, contexts and expectations.



Year 13

1	Terms 1 and 2:
Why this?	Students are analysing key set texts from Component 2 and a range of related Unseen texts which will prepare them for the exam.
Why now?	This gives students the opportunity to be very familiar with the texts by the time they take the exam.

2	Term 3:
Why this?	Students will continue to study Component 2 texts for their exam.
Why now?	We study the most dynamic industry at the end of the course, so that students have the most up-to-date information and examples

3	Terms 4 and 5:
Why this?	Students will need to revise all aspects of the course.
Why now?	Here, we prepare for the final exam.



Year 12

1	Terms 1 and 2:
Why this?	Students are introduced to Media texts, theories and production. Advertising and marketing is an important starting point for all Media products.
Why now?	These skills will be developed and used for the rest of the course. Exploring marketing first allows students to really appreciate the role that Media has on their lives and consider the audience as a consumer of products. It also uses language and signs that they will be familiar with.

2	Terms 3 and 4:
Why this?	These products all have an audio element and are analysed in Section A of Component 1.
Why now?	Here, students develop knowledge of a range of products for the exam and before students tackle their NEA, which will allow them to produce their own products.

3	Terms 5 and 6:
Why this?	Newspapers are the final element of Component 1. The production tasks will allow the students to demonstrate what they have learnt about Media products.
Why now?	Newspapers are a specific and unique industry, so students will study them separately. Students will make use of the good weather of the summer terms to consider Mise-en-scene carefully. By this stage of the course, students will feel confident that they understand a range of products and so they will be able to produce their own. Finishing Year 12 with this element of the course will also alleviate some of the pressure that students may feel in Year 13.